

# THE STORY SO FAR

NO. 4.



JOAN  
JETT

N.Y. DOLLS

'CUDAS

MO-DETTES  
— GEN X .

AND!!  
THE TRASHMEN—  
RASPBERRIES  
PLUS PAGES MORE  
MEMORABLIA.

S.S.F#4.  
FALL 1980.

THE  
CRAMPS



TIDAL WAVE . . . . 20p

echo and the bunnymen, U2, section 25, joy division.

BACK ISSUE 3 . . . . . 25p

tv personalities, girls at our best, swell maps, damned, athletic spizz 80

DEAD YAMPY . . . . . 20p

the world as seen through the bottom of a pint glass.

O533 no. 5 . . . . . 20p

volkswagens, no one screams, gig reviews - androids of mu, uk decay, the 012, dispossessed, leicester vinyl scene.

# FANZINES

VAGUE 5 30p - ants, specials, undertones, human league

VAGUE 7 30p - ants tour, cure, passions.

REUTERS 20p - interviews with feargal sharkey, come, etc.

YOUNG MARBLE GIANTS 25p - words by moxham, pics by wendy smith

WOOL CITY ROCKER 9 30p - interviews with distributors, lindsay frost.

PRESENTIOUS 1 25p - citizens, shrink, classix nouveaux interviews.

GRINDING HALT 6 25p - siouxsie, motorhead, distractions interviews.

1984 no. 8 20p - ob radio, pirate radio.

SIGN OF THE TIMES - 25p - au pairs, no dettes, cure, chords.

GRINDING HALT 7 . . . . 25p

interviews with misty, peel, stranglers, specials, sector 27, plus stuff on dead kennedys, the time etc.

CROSS NOW . . . . . 30p

john peel interview, martian dance interview, dolly mixture, pink flag, poems, reviews . . . etc.

STILL AVAILABLE

TOXIC GRAFTY . . . . . 50p

with Crass flexi disc, plus all the usual toxic stuff.

GRINDING HALT 8 . . . . 25p

interviews with passions, dead kennedys, skids, killing joke, gig reviews, singles page.

MAKING TIME 7 . . . . . 20p

athletic spizz, wasted youth, cards, another pretty face, silent moves, mark stowe.

READY TO RUCK 2 . . . . . 25p

slodge interview, little roosters, criminal class, x discharge, the vex . . . .

INTENSIVE CARE 2 . . . . 30p

uk decay, crass, girls at our best, charge, milkmen, flux of pink indians.

STH. CIRCULAR 3 . . . . . 25p

paul weller interview, purple hearts, ian page interview.

ITS DIFFERENT FOR GIRLS no. 2 . . . . 30p

comsat angels, minny pops, throbbing gristle pics, past seven days, they must be russians pics, specimen no. 2

NO CURE 7 . . . . . 20p

jam, comsat angels, piranhas, section 25, U2, springsteen, no nukes, CND.

ALTERNATIVE SOUNDS 17 . . . . . 30p

good toys, abstracts, fall, wild boys, civil servants . . . . .

POSER 1981 calender

50p

new piece of siouxsie, clash, pink military, ruts, slits etc.

PANACHE 14 . . . . . 25p

security risk, uk decay, the leopards, uglies, adam and the ants, temporary title, etc.

RISING FREE 2 25p - jam, ants, charlie harper interviews

VAGUE 8 . . . . . 30p

echo and the bunnymen, bauhaus, program, adam and the ants, sci fi festival, skids, bowie, revillos.

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# THE STORY SO FAR #4

"THE STORY SO FAR" - 66 WALLINGFORD AVE W10 6 PY.

Hello again!

First, let's get the formalities out of the way - Merry Xmas and a happy new year. This issue is full of yanks, which was unintentional, but just turned out that way. Hopefully this issue will come out in time for the S.S.F. annual xmas outing to the Cramps. The interview in this issue was done while Bryan Gregory was still in the band, though we have yet to see his replacement, Kid Congo from L.A. rockabilly band Gun Club. As we were in a great rush to have this issue out for xmas, it meant we had to leave out the planned X and RAMONES interviews which will definitely be in the next issue, with apologies to both bands concerned. The next issue will be out promptly after this one, and so S.S.F. '4 is a bit thinner than usual though we hope we have made up for it in terms of quality.

PLAYLISTS :

MARTS

1. "SOMEBODY OUTSIDE" / "I CAN'T PRETEND" - THE BARRACUDAS.
2. "HERE ARE!!" - THE SONICS.
3. "DANCIN' WITH MYSELF" - GENX.
4. "ROCKIN' BONES" - THE CRAMPS.
5. "NOW" - THE FLAMIN' GROOVIES.

TIM

1. "CODINE" - THE BARRACUDAS.
2. "THAT'S ENTERTAINMENT" - THE JAM.
3. "FANDANGO" - THE MO-DETTES.
4. "RUMBLE IN BRIGHTON" - STRAY CATS.
5. "DRUG TRAIN" - CRAMPS.

SORRY!!  
- NO BACK  
ISSUES.

CREDITS:

Editors - TIM, MARTS. Layout - MARTS.  
Photography - TIM except where stated.  
Contributors - Jeremy Gluck. Tony Esperanza.  
Nikki Sudden. Vermillion Sands. Dominic.

THANKS:

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Kenny Laguna, Bob Black, Rough Trade, Better  
Badges, Nick Jones, Lindsey Hutton, Nikki,  
Jeremy G, Robin W, Nick T, David B, and a very  
special thanks to Vermillion!!!

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**THE CRAMPS**



# JOAN ★ JETT.



Joan Jett came to fame as the leading light in one of the most enjoyable rock'n'roll bands of the 70's namely the RUNAWAYS. Since their split and the band going their own separate ways Joan has bounced back into the limelight with the release of one of the years pieces of rock'n'roll in the form of an L.P. simply titled 'JOAN JETT' (out on Ariola records) and manages to capture Joans strong voice and great guitar work.

Kenny Laguna and Richie Cordell as well as producing this fine piece of vinyl have also co-written a number of fine songs with Joan, including the opening number 'Bad Reputation'.

Joans live set consisted of the best of the L.P. plus a few pieces of nostalgia including a couple of Runaways songs and a prime example being 'wait for me' and also a couple of Garry Glitter songs which blended into the set perfectly. She also included a version of the Arrows' "I Love Rock'n'roll" which brought back happy memories of a certain T.V. show.

We spoke to Joan earlier on this year while she was over here, playing a number of dates in the London area

We first started with the obvious questions about the Runaways. We were first anxious about if she would be willing to talk about her days in the Runaways but our fears were soon expelled.



Do you want to talk about the Runaways

JOAN:

Well yeah, if you want to I aint got nothing to hide.

What happened to cause the split?

J. Well two things I think: one was moral problems, severe fucking moral problems. You see we were together for 3½ years and in that time we did 3 American tours, 3 British, 3 European and one Japanese tour, and all we got was the shit kicked out of us in the press, here, there, and all over the place, and after 3½ years of all our bass player changes and stuff we just said what are we doing and no one's going to take us seriously you know and that was just one big problem.

The other was, Lita- the guitarist, and Sandy- the drummer, wanted to be more heavy metal, like we'd show up for rehearsals and they'd sit there and jam on heavy metal stuff and I'd just sit there.

Were you more into bubblegum?

J. Not bubblegum but more mainstream rock'n'roll, the more popular sort of thing, and well the two of these combined, and I just knew that they were getting ideas into their heads about wanting to start their own band. We just couldn't look at each other in the eyes anymore and we weren't a fighting band, we always got along real well so finally I just could sense that something was real wrong and I just said fuck it I quit.

What are Sandy and Lita doing now?

J. I don't know what Lita's doing now, last time I spoke to her she told me that she was forming a band called 'Paper Dolls' or something with some girl singer but I haven't heard another thing about that so I don't know if that worked or not, I don't think that probably did. Sandy's doing construction work, painting houses and stuff like that. It's really sad, she's such a good drummer I know she still wants to be in music but she blew it you know.

Were you in any other groups before The Runaways?

J. No, the first person I ever played with was Sandy, I used to just play along with my albums, like, Suzi Quatro, Slade, T-Rex and things. I always play

my old albums I don't buy many records any more.

When did you start playing guitar?

J. When I was 13. I started listening to albums when I was like 11, I mean really listening and like buying albums and stuff. The first albums I bought were, 'Electric Warrior' by T-Rex and Black Sabbath.

Did you like stuff like the New York Dolls?

J. Oh yeah I love the Dolls. I got to see them once in their heyday, and I thought they were great when I was like 14. I remember falling in love with David Johanson 'cos he walked out in a hot pink shirt and he looked gorgeous.

I love Johnny thunders style playing, like reckless leads.



What was the glitter thing like?

J. Hollywood was incredible, I'm sure England must have been the same. But there was only like about 150 people in the whole of Los Angeles and Hollywood that were into the glitter thing.

Was that when you were going to Rodneys?

J. Yeah, best club that I've ever been to in my whole life it was just like Hollywood so plastic anyway. It was just like full of 11 to 18 year old kids.

I hear there were a lot of 15 year old groupies?

J. Oh yeah, 12 year old groupies, it was great, fucking great, like so decadent like early 1930's German cabaret like real decadent and perverse sort of. Everybody was just really nice and everything and just wanted to get high and have a good time.

What about all the Glam/Glitter stuff that you've been covering like the Arrows and Gary Glitter?

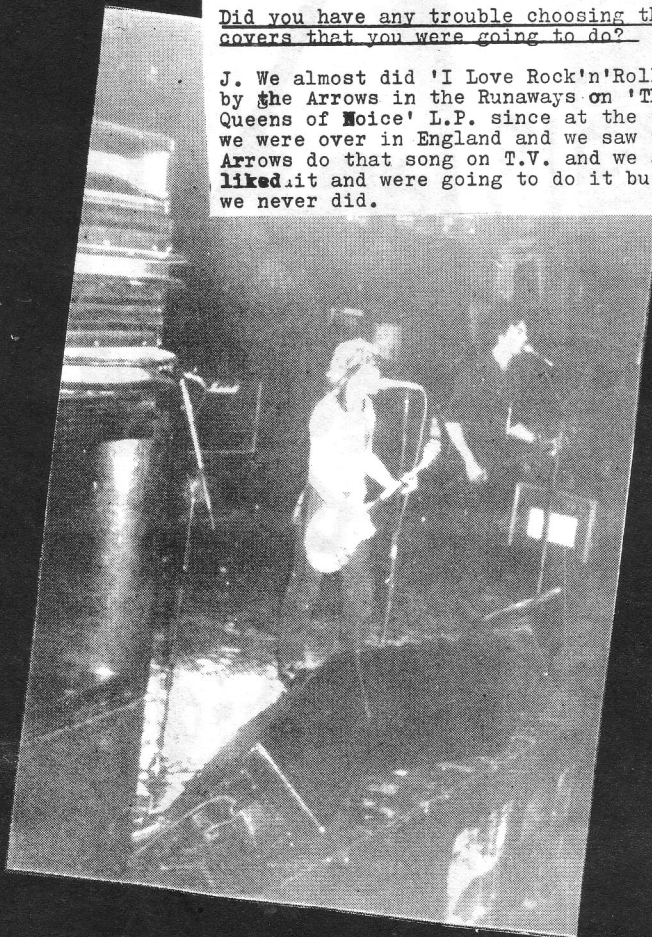
J. I really love that stuff I think that it was one of the best periods in music, because it was so danceable you know. Like I covered 'Touch Me' on the European L.P. since the English company didn't want it, but it's got such a great response every time we do it live over here that we've



do it live over here that we've asked for it to be put on the next pressing of the album. They didn't want it on because it was such a big hit, but we did such a fucking great version of it on the L.P. I know that our management already wants to put it out as a single in America.

Did you have any trouble choosing the covers that you were going to do?

J. We almost did 'I Love Rock'n'Roll' by the Arrows in the Runaways on 'The Queens of Noise' L.P. since at the time we were over in England and we saw The Arrows do that song on T.V. and we all liked it and were going to do it but we never did.



Whats the British reaction been like so far?

J. Since the new thing?

Yeah.

J. Infact it has supriised me since it's been really good so far, knock on wood. I don't know it seems as though everybody's been treating me with real respect, it seems like they're taking me very seriously which I didn't expect I expected to get a similar responce that the Runaways got pretty much. All the live gigs have gone really well, and the album got a few good reviews. But I was really supriised because I thought thay'ed say we don't mind about her anymore because we've got all these other girls like, Chrissie Hynde to worry about.

What Runaways songs do you like personally?

J. I like 'Wait For Me' a lot because it's a real personal song like from the heart, I like the lyrics a lot. 'Your'e Too Possessive' was written about a real person, about someone who just wouldn't get off my back (Kenny "Great titles from Jett") it's a get of my fucking back song. Then 'Wasted' is about drugs and drinking. They're all about real life things. I don't like complicated lyrics where you have to sit there for a million years trying to work them out and see what the person's trying to say. I like the basic things that get home. I like basic down to earth lyrics that you can understand.

Whats it like working with Kenny?

J. It's real good I had a great time. Like in the Runaways Kim Powley would slave me, like I'd do 4 lead vocals a night, that's why some of the vocals on 'Waiting For The Night' were so hidious, because he wouldn't give me a chance to like do it properly. He'd work me untill like 5 in the morning.

What was it like working with Steve Jones and Paul Cook? (Who appear on the L.P. and feature on 'You Don't Own Me' and also play on the exelent versionn of the Runaways classic, which until reacently was unavailable, 'You Don't Own Me')

J. It was really wonderful working with Steve and Paul. I thought that they were just so funny I could hardly walk a lot of the time I was just laughing. Like when we did 'I Love Rock'n'Roll' (the Arrows song) all they were doing was in a really strong cockney accent singing (Joan then adobts a very strong exaggerated cockney accent, and starts to sing) 'I Love rock'n'roll..... ETC. and I was just laughing the whole time.

How long did it take you to record the album?

J. Time wise not much over a month a month  $\frac{1}{2}$ . But some of the stuff we did back in March 79 and that was 'Don't Abuse Me' and 'You Don't Own Me'. Then the next thing that we did was the single 'You Don't Know What You've Got', and that was recorded in August, 79. The rest of the L.P. was then recorded up until March 80.



BY TIM.



# THERES A GIG GOING ON DOWN NEAR SLOUGH

A phonecall giving me an invitation to go Slough to see the Chords. Naturally I took up the offer.

The Day began when I met up with Guy and Mat (of DRC fame), Guy was well prepared for a hard nights lig; kitted out with his usual survival kit of Fags, Do-Do's, Beer, and Money or Beer Money?

Having reached Slough in time, we piled down to The Royal Hotel where we met up with The Chords, Managing to see the highlight of the afternoon, that being Buddy getting covered in Disinfectant while having a bath. The rest of the afternoon was marred with boredom until I managed to cover John's lovely neatly pressed Toniks in Gillette Shaving Cream Ha! Ha! Ha!

Next Step was the college The Student Union Building to be exact while The Chords engaged in tedious sound-checks, the rest of us killed time by playing Asteriods, Galaxian, and other money consuming devices...

Having been in Boredom Boulevard for an hour we then pranced back to the hotel via The MacDonalds (Rubber Buns, Plastic Cheese - a cheese-burger) fortunately we didn't hear Johns mating cry of "Let's Get A Burger Maann!". Then the Off License where we stocked up on ale in preparation for the evening's piss up! Then the hotel, all in that order.

While we waited around the hotel there was the much awaited appearance of Pete & John. Ready with their tape recorder for a Chords interview. Apologies a Chris Pope, and Buddy interview see DRC 7 for details.

Also listened to the new Purple Hearts single.. Then it was a case of Buddy cahnging into one his many home made T-shirt and back off to Slough College...

Returning to the Gig, it became a case of dodging the flying glasses and Beer bottles. Where numerous cults battled it out due to dress problems.

While attempting to watch The Gas (the support for the tour) there were two things that distracted my attention. Firstly the much awaited of Mr Flod (Despite being bastards managed to stop innocent people

Much to my relief The Chords to the stage with a fanatic reception! For the First song "British Way Of Life" all I could see was bouncing heads down the front, and bodies sprawled across the monitors.

The next song I managed to get a breather, don't what it was called as I didn't get to see the set list, but The Chords played quite a few new songs.

The third song was the bands third single "Some things Missing".. But there was a little timidness of the audience due to evenings previous occurrences, and also due to the enthusiastic dancing of some Mods and Skins!

Martin Masson kept pretty much near to the backline, due to last nights happenings at Basingstoke, where he went flying off the stage, seems like you've got a nice audience lads!

The songs of the album had mainly been dropped but the School By anthem "Tumblin' Down" was played to much delight of the audience;

The evening hit it's ultimate with long versions Of "So Far Away". The last song of the night was there reknowned TOTP sellout "Maybe Tomorrow"...

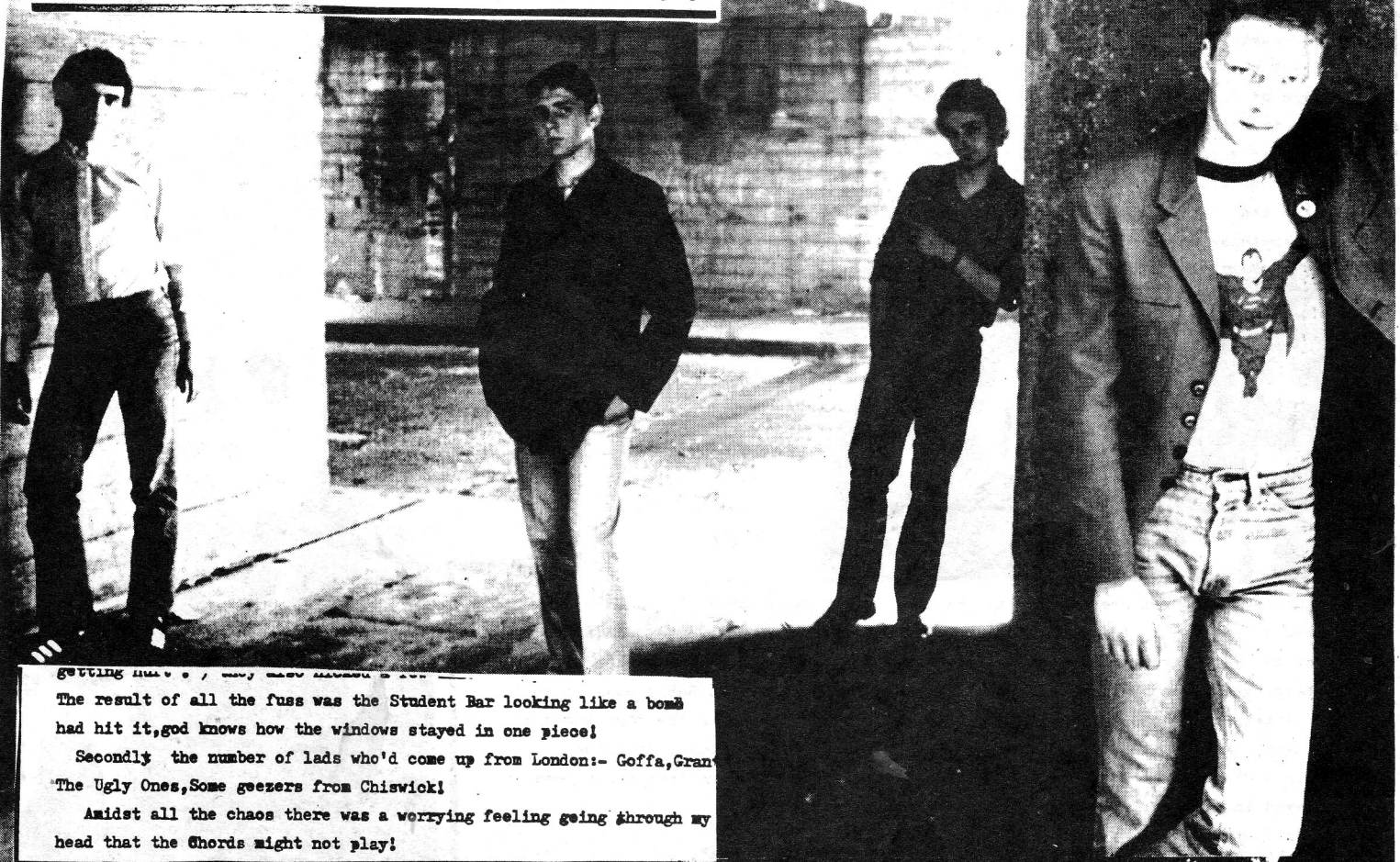
The cry for encore was also met with cries of "We are The Mods" when they grow up. (The Chords refused to encore at Baskingstoke due to that. But tonight they returned with a longer version of "Breaks My Hearts" and average length "Now It's Gone". It was noticeable that the band hadn't played it for a while as Billy H forget a few lyrics...

Other songs were the new single "In My Street" and "Empty Dreams" which was going to be their new single.

Time to catch my breath back, for the band to change and it was back to the Royal Hotel. Ten out ten to the Chords for sneaking me and many others into their hotel rooms. The Beer flowed and so did the verbal diarrhoea, while we all watched the Old Grey Whistle Test and guessed the length of Bob Harris's gnashers!

The evening carried on into early Sunday Morning, and Chris Pope got locked out of his room and had to spend the night in a doublebed with four people Tut! Tut!

Sunday was greeted with yawns, farts, and people throwing up in the bog! - DOMINIC KENNY (shake)



The result of all the fuss was the Student Bar looking like a bomb had hit it, god knows how the windows stayed in one piece!

Secondly the number of lads who'd come up from London:- Goffa, Gran The Ugly Ones, Some geezers from Chiswick!

Amidst all the chaos there was a worrying feeling going through my head that the Chords might not play!



# barracudas

## "THE ROCKFIELD CAPERS"-OR- "TWO DAYS IN THE STUDIO WITH THE BARRACUDAS."

In July The Barracudas journeyed to Rockfield studios ( of Dave Edmunds / Rockpile fame ).Where previously (among others ) the Flamin' Groovies,one of rock's all time greats have recorded their past few waxings.

I arrived a couple of days later,in time to hear the 'Cudas working on their new single.The studio itself is situated in Monmouth, a pleasant rural area of South Wales.After a rigorous days' coach travel,I arrived to a silly reception from Jeremy , Robin , Nick and David which involved Nick tying me up to a chair with master tape.The studio has an aura of greatness , and is miles from anywhere which means you are cut off from the world in a maze of fields and sheep ,unless you take a half hour walk into Monmouth.

The 1st day got off to a good start with everyone crawling out of bed at midday.For breakfast we raid the Rockfield kitchen,a veritable haven of excessive food,while we listen to the assortment of records that Robin has with him.

— Turtles ,Ripchords , Leaves , Cyrckle etc. which cheer everyone up greatly.

We all resign ourselves to watching the television while we wait for Pat Moran to arrive from his house nearby.The video tapes offer all the Beatles films (which go down fabulously in the evenings ) and old Clint Eastwood flicks.

When Pat arrives,the band go into the studio and listen to the rhythm tracks to the two songs laid down so far - "(His ) Last Summer " and " SÜrrfers are back " Then they get down to work while the rest of us sit around the console checking their progress. The rhythm tracks for the other 3 songs are laid down gradually by supper, so we retire for our meal which sees everyone gorging themselves.But after a deviously organised first course,the riot ensues as Nick manages to hit my Gen X t shirt with a carefully aimed raspberry flan.Pretty soon,there are all manners of foodstuffs flying over the dinner table.When this chaos dies down, my t shirt is irretrievably covered in lurid pink flan and strawberries.So I adjourn to my room for a shower,while the rest clear up.

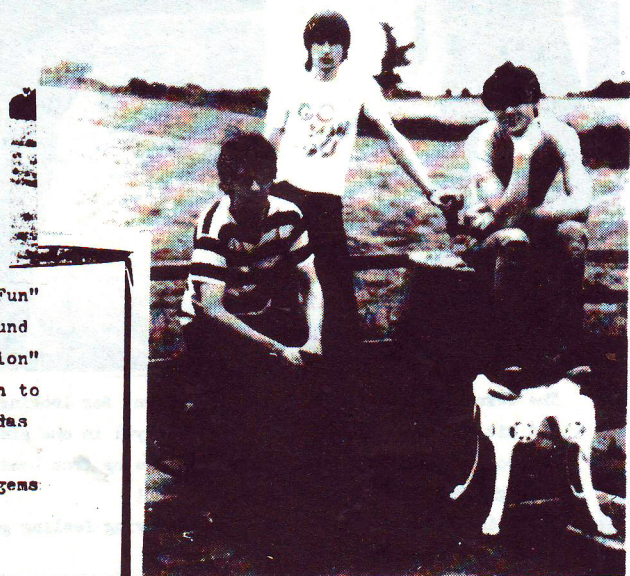
Pretty soon after its' back to work on guitar overdubs and vocals while Nick, David,Steve and I watch the T.V.( Steve incidentally deserves a mention for keeping everything organised and being a real buddy,he also keeps me under control



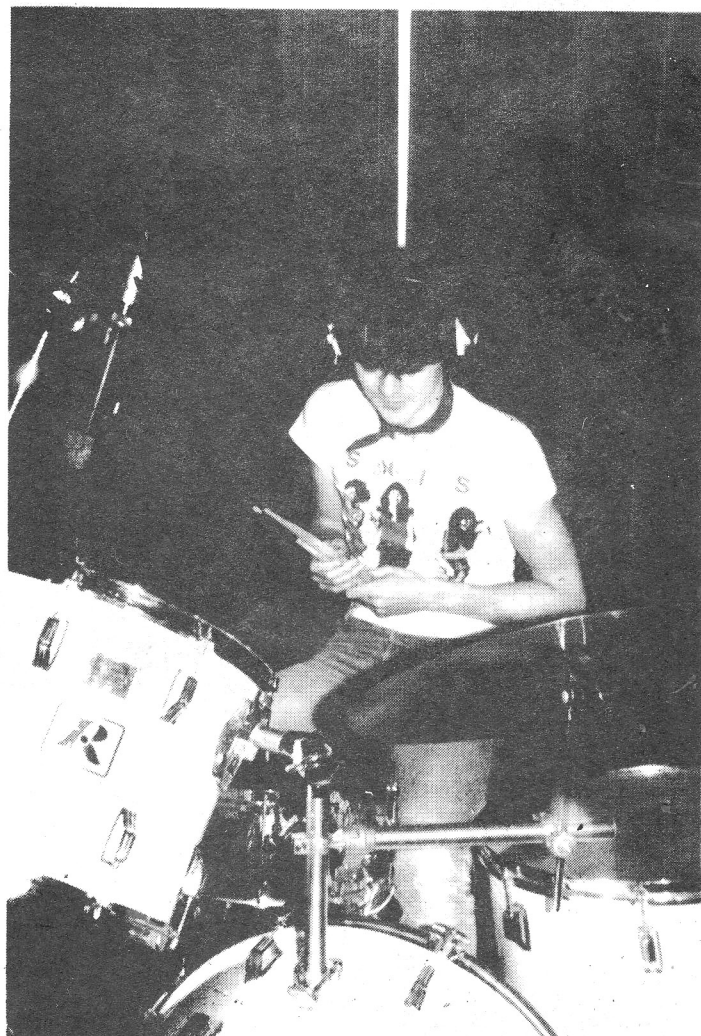
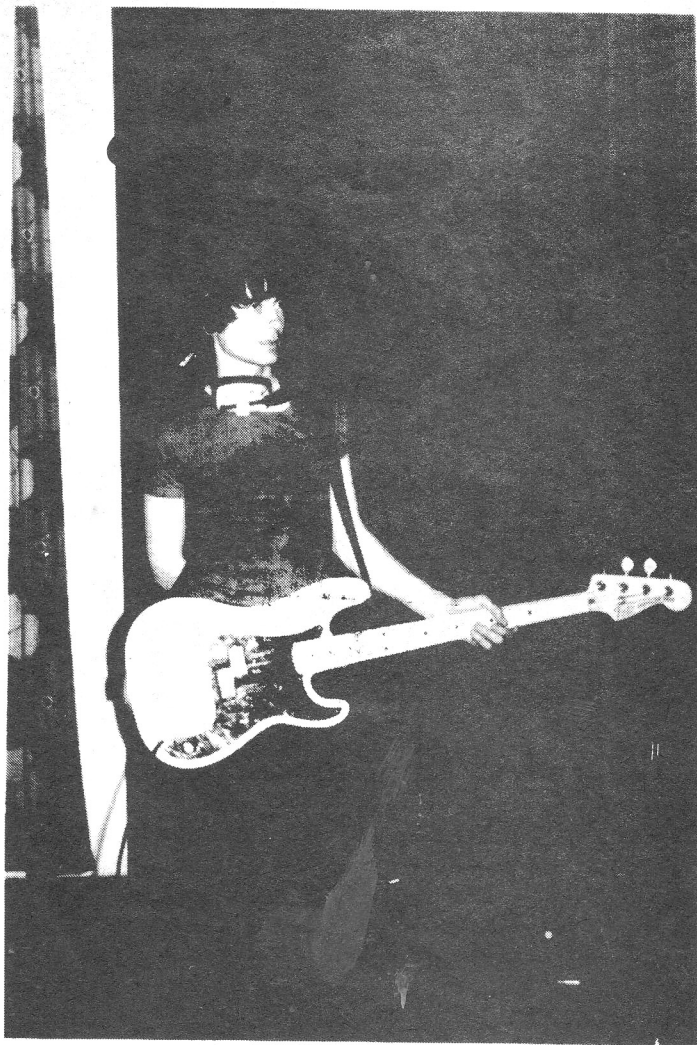
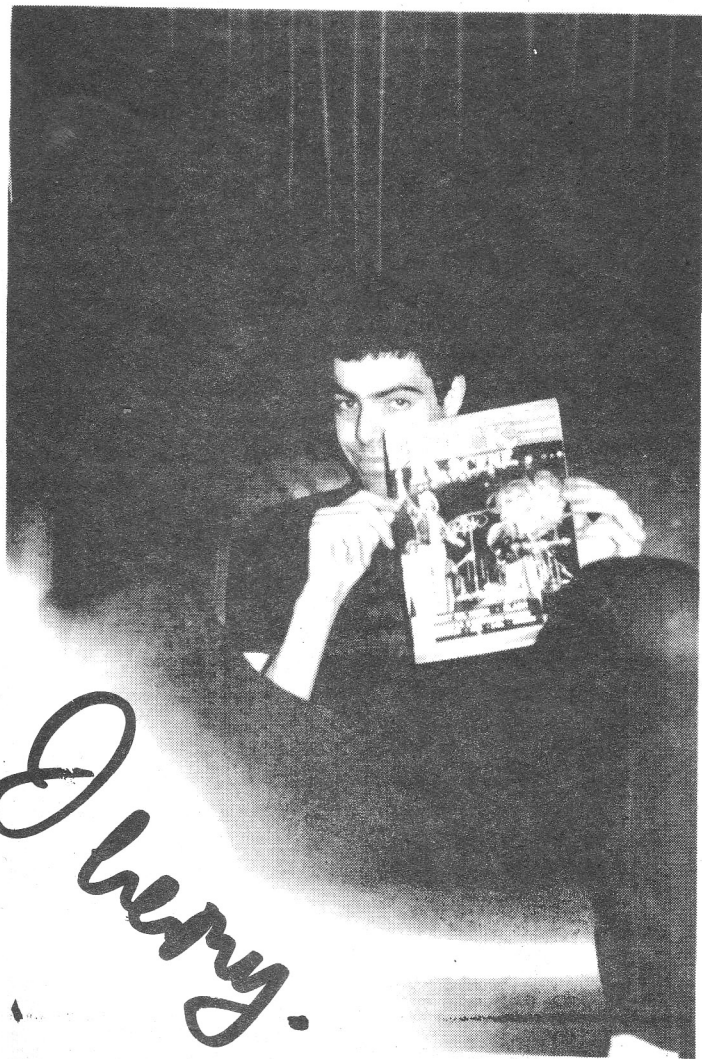
Pat Moran manages to get much closer to the true 'cudas sound than his "Summer Fun" predecessor,Kenny Laguna (Ex - Shondells / I910 Ohio Fruitgum comp.)The drum sound is one of the most perfect I've come across since The Groovies' "Shake some Action" Nick gets progressively better and keeps the beat faultlessly.Next,Robin goes in to overdub guitar parts on "Violent Times",which could be described as the Barracudas P.F.Sloah-type masterpiece.In the same league as "Eve of Destruction","Precious Time","Heres where you belong"etc...(I could go on forever)and countless other gems ---"I stayed in all day,I was scared of getting killed,

I didn't pick up my pay,I know I'll just get bills,  
Maybe its all in my closing mind,we're living in Violent Times".

(Violent Times I980 Gluck - Wills )









The song begins with characteristic Byrds rickenbacker jangle and then plunges into a multi - tracked heaven of 12-strings and sob story lead vocals over great harmonies in the 'Cudas tradition. Out of the songs laid down, "Last Summer" is the newsingle (backed by "Barracuda Waver" and "Surfers are back". Apart from "Violent Times", which is a possible xmas '45, the other songs are probably destined for the album, tentatively titled "The Barracudas on the strip". The lp. will probably include older songs, such as "Tokyo Rose", "somebody", and "Neighborhood Girls" as well as more recent stuff - "My Time", "California Lament". "King of the Surf" will also be on it plus maybe another cover from their backlog.

"Last Summer" is a song that the Barracudas tried to record before with Kenny Laguna, but the result was positively dire, and they released "Summer Fun" in its place with a Pat Moran remix. The new version is a killer! It has a sound which can only be described as HUGE - a masterpiece that sounds like they had Gary Usher at the controls. A ? Mark and the Mysterians organ soundalike plays all the way through while layers of overdubbed guitar build on it. The initial spoken intro is pure brilliance with lots of corny surf breaks and seagulls in the distance. The song itself is written about Jeremy's brother who died when he and old Glucko were surfing in their teens. It is a very moving song, so much so, that Jeremy kept breaking down during the recording.

Meanwhile, back in the jungle... It's still down to the backing vocals and guitar overdubs. "On The Strip" is taking shape slowly as the lead vocals are nearly finished. "On the Strip" has its subject matter firmly rooted in 60s mythology (surf, sun, cars and girls) and has the great singalong ending of "On the strip / where the kids are hip".

The atmosphere in the studio is very subdued, with everyone getting sorta wasted and Pat and John working on the rough mixes. I decide to go and watch The Beatles at Shea Stadium, and get the feeling that maybe I was born 15 years too late. As the mixing goes further into the morning it leaves me, Robin, and Steve watching the sun come up to a Ripchords "Three Window Coups" soundtrack.



When I wake in the morning, Robin is out playing with the dog in the courtyard, (or that's his excuse anyway) and I pack my bags leaving the studio a bit down, because its time to get back to the real world but happy at the thought that the 'Cudas have finally got it together.

Over the past one and a half years I have never doubted the Barracudas potential. Now they are set for their 15 minutes, and even if they never do anything else, at least there'll be one great album. I'm convinced that "The Barracudas On The Strip" will be the album of the 80's and even if they take a nosedive now, I'll still have memories of all the great times I've had with them.

MARTS &



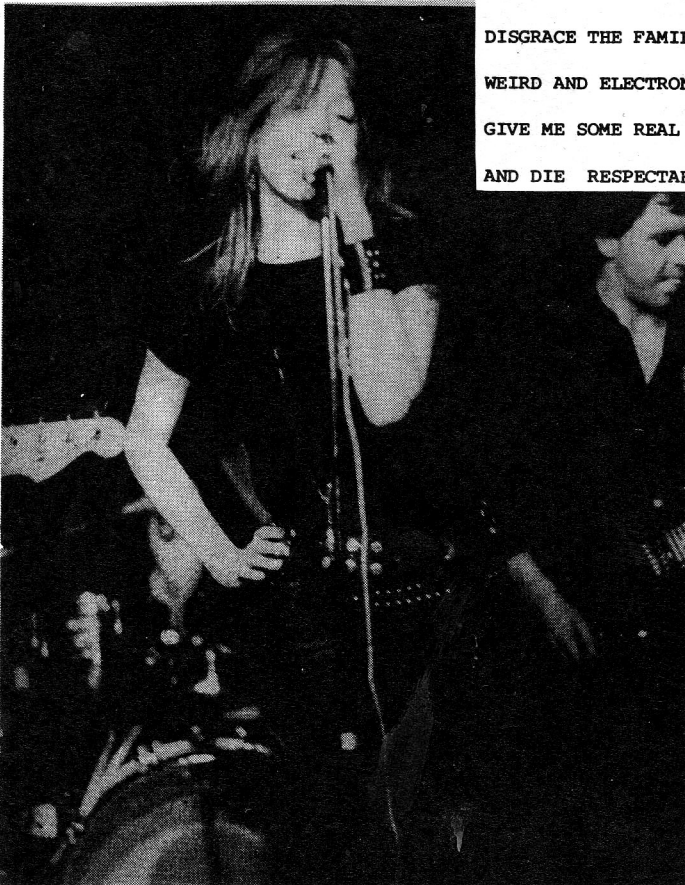
HELLO MARTS.,

THANKS FOR YOUR PEECE ON 60'S PUNK FOR RIPPED AND TORN NO. 19. THE DUALITY AND JOY OF ROCK 'N' ROLL TODAY IS THE VISUALS, THE STYLE, THE WANDERING IMPACT. CO-INCIDENTALLY THE SAME WAS TRUE OF THE EARLY AIMLESS SWINGING SIXTIES. IT WAS A TIME FOR MAD ILLUSIVE PASSION AND LITTLE THOUGHT FOR THE CARNIVOROUS MACHINE OF THE FUTURE. EVERYBODY KNEW IT WOULD LAST FOREVER, AS IT HASN'T. WE LIVE IN THE AFTERMATH, THE WALTZER, CONTINUALLY SPINNING ON THE SAME RUSTY TRACK. WITH TEARS ON THEIR SWORDS, BANDS ARE THE NEW ASSEMBLY LINE.

NEW CRONICLES APPEAR TO CAPTURE THE FEARFUL R 'N' R COMPOSURE - NEW MUSIC NEWS, THE FACE, AS WELL AS A NIAGRA OF HOT PRESS LITHO-ZINES. (WHAT HATH SNIFFIN GLUE, SEARCH & DESTROY, AND SLASH WROTH?) ALL EFFORTLESSLY FEEDING CRITICISM TO EXPERIENCE CENTRAL. GAMBLING ON THEIR IMPORTANCE, THE INDIES AND MAJORS THROG THE TOILET CIRCUIT FROM LONDON TO MORAY TO RECRUIT NAIVE HOPEFULS INTO A BORED INFERNO OF FRUSTRATED PRESS OFFICERS, ART DEPARTMENTS, RADIO GIRLS, AND LAST BUT NOT TO BE OVERLOOKED THOSE DARK HORSE MERCHANDISERS GRAZING NEAR THE PITCH. THE SEVEN STATIONS OF THE CROSS: FORM A BAND, GIG, GET THE BASTARDS INTERESTED, THE OTHER 4 HAVE ALREADY BEEN MENTIONED. IT'S TAKES WONDER WOMAN TO RESQUE ANYONE FROM THIS SITUATION. ONLY THE CLEVER REMAIN AFLOAT. YOU'VE GOT TO BE GOOD AGAIN. AT BEST IF YOU PRESS A RECORD WITH AN INDIE YOU'LL SELL 10,000 UNITS AT A 9 o/o ROYALTY. LUCK HAVE IT YOU'LL COOL £900 MINUS COSTS. AFTER YOU'VE HASSLED TOUR SUPPORT, ADS, PRIORITIES, ETC., YOU END UP PENNYLESS UNLESS YOU BREAK BIG. COMPANIES HAVE CONTINUOUS OVERHEADS - MANY MOUTHS TO FEED - ALL RESTING ON THE SALES OF YOUR RECORD. IF ONLY PEOPLE KNEW WHAT GOES ON IN THE HEARTS OF PEOPLE WHO ARE HIRED TO PRESS, DISTRIBUTE, PROMOTE AND LOOK AFTER THE INTEREST OF ARTISTES. ALL THE SHIT PEOPLE GET WHEN CONDITIONS DON'T MEET STANDARDS. THE MORE YOU DO AND PUT YOU'RE NECK ON THE LINE FOR THE LESS RESPECT YOU GET. AND REALISTICALLY IT TAKES 6 BANDS SELLING RECORDS TO KEEP ONE BAND ON THE ROAD. MAKE MUSIC - CHART - DRAW A WEEKLY INCOME - BUY NEW GUITARS, STRINGS, AMPS, STICKS, CLOTHES, PRINT POSTERS, DESIGN BADGES, MAKE PHONE CALLS, GET RADIO AIR PLAY, ORDER T-SHIRTS, ON AND ON AND ON. MONEY, MANAGEMENT, COMPROMISE, THAT'S WHAT IT REALLY MEANS. SO GET OUT THERE. DISGRACE THE FAMILY NAME, RELEASE SOME MORE GARBAGE, PLAY YOUR EGO TO THE LIMIT. GET WEIRD AND ELECTRONIC, AND BORE THE PANTS OF YOUR GRANDPARENTS. GIVE ME SOME REAL CROTCH THROBBING 3 CHORD WONDERS ANYDAY. RAISE HELL, GET TATTOOS, DRINK AND DIE RESPECTABLY.

VERMILION SANDS

41 B BLENHEIM CRESCENT, W11





The Raspberries, washed in the morass of forgettable music the post-Sixties Seventies produced, were making Ohio proud long before <sup>and</sup> Devo beckon to us with the true graven image of that malignant beast "power pop". Hold steady there, don't heap your Pleasers' 45 on burning embers of hatred. The Raspberries power pop shares only a marked Beatles/Who influence with its pitiful successors. The Raspberries are one of a handful of groups who can remove the "dirty word" stigma now attached to this sadly misunderstood and misrepresented genre.

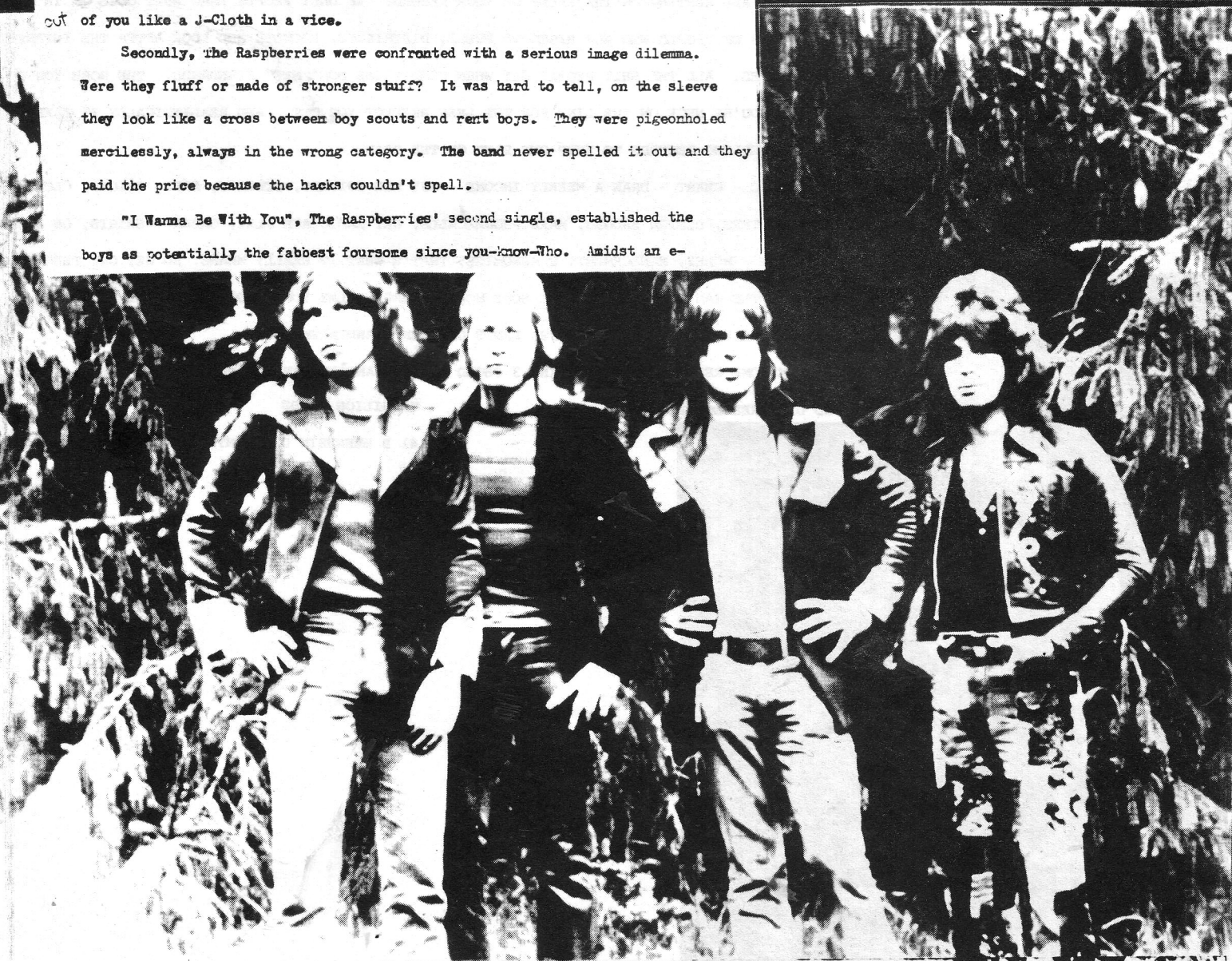
Indeed, when The Raspberries' second single "Go All the Way" blitzed into the public eye in July 1972, it seemed that for once the lessons of the Sixties had been learnt. The then prevalent one-foot-in-the-Grateful Dead aural sludge was trampled underfoot by The 'Berries ultimatum of classic power chording and blistering harmonies. In a bewildering display of discretion the listeners boosted it to No. 5, proving that real rock'n'roll had hope in a world of tasteless crap after all.

"Go All the Way" foreshadowed the Raspberries' future in two significant respects.

Firstly, the debut album from which it comes was nowhere as dazzling. Except for "I Can Remember" it was a take it or leave it situation. "I Can Remember" is a harrowing eight minutes of sop, pop and pap wringing every emotion out of you like a J-Cloth in a vice.

Secondly, the Raspberries were confronted with a serious image dilemma. Were they fluff or made of stronger stuff? It was hard to tell, on the sleeve they look like a cross between boy scouts and rent boys. They were pigeonholed mercilessly, always in the wrong category. The band never spelled it out and they paid the price because the hacks couldn't spell.

"I Wanna Be With You", The Raspberries' second single, established the boys as potentially the fabbest foursome since you-know-Who. Amidst an e-





pipany of chiming guitar Eric Carmen deliver a definitive dissertation on puberty's wet dream woes. When he wings and warbles, straining his iddy-biddy vocal chords, you can come to only one conclusion: Eric Carmen is John Lennon before his voice changed!

"Fresh", the second l.p. is where The Raspers began to hint at their intention to move in and take over. Besides the single I've just lionised two other songs induce pop ecstasy.

The magnum opus is "Let's Pretend", a deft recreation of what a Paul McCartney/Brian Wilson team-up would have produced. I haven't describe it, that would be too much. Crystal clear, past perfect, future schlock...the quintessential Wimp Out. Even men of iron are reduced to toffee by this messianic pop treasure.

"Drivin' Around" is also swell and if you think I got silly about "Let's Pretend" you'll be grateful to know I'll restrict my analysis of the former to two words: surf, cruising. "Yuff said?

September 1973 and The Raspberries unleashed "Side Three", the album that was as consistent as the singles that preceded it. Wondering how they could get better. They did! Don't ask me how, I'm only human. All I know is that "Side Three" is overlooked, underrated and one of the Seventies best.

By the time "Side Three" came out The Raspberries were dying from character assassination. Despite their elemental base they were being labelled too sissy for FM and too saucy for AM. Their thoroughly sensible vision of modern pop fell on deaf ears and the critics did too.

Restating all the Raspberries' trademarks, "Side Three" is familiar, but now The Raspberries aren't just sounding familiar. You hear, how can I put it, "TRANSCENDENTAL DERIVATION." Yes!!

"Tonight" and "Ecstasy" are both the result of third degree exposure to "I Can't Explain". Delicate verses roller coaster into choruses that remain unique for their inherent reflection of every iota of great pop'n' roll our tired eyes have seen. The Raspberries are a living Thesaurus of rock'n'roll.

The fun doesn't end there! "On the Beach", complete with corny seabird sound effects, is the old hat and the sea; surf inflections fraught with cloy-

3...

ing fatalism. "I'm a Rocker", "Last Dance", "Makin' it Easy", no, there isn't anything "special" or "good" about these songs. The magic ingredient is goodness, the gift of taking even the most hackneyed cliché and transforming it 360 degrees into wholesome, fresh POP.

"Side Three" was one half of The Raspberries' finest hour.

The other half was "Starting Over", released in August 1974 in the wake of a split which shook the band the previous December.

"Starting Over" is The Raspberries most sophisticated and busy record. Critical plaudits once again gushed forth and airplay didn't. Except for "Overnite Sensation (Hit Record)", a candid look at Everygroup's struggle for the big time. The song is brilliant in structure and execution. The incredible harmonies the group could produce at will were honed to precision and perfection. It was a hit, if a limited one, but the album was cut-out faster'n you could say "ignored genius."

The Raspberries' three major influences are showcased magnificently, without the heavyhandedness similar groups fall prey to. "Overnite Sensation" itself is a Beach Boys/Beatles cop; "I Don't Know What I Want" is "Don't Get Fooled Again" and "Tommy" squeezed into three minutes; "Hands on You" and "Play On" are McCartney/Lennon once removed. What has to be appreciated is that, with these debts unashamedly acknowledged, the songs are also 100% Raspberries because for once, in a world of piss-poor product, the Raspberries were more than the sum of their parts.

In March 1975 The Raspberries split for the last time, unable to overcome their identity crisis.

If only our leering friends The Knack could fall into a fault line and The Raspberries could emerge with two platinum albums in their place would justice be served. Frankly, I doubt that will happen.

By the way, did I mention an album called "The Best of The Raspberries"? No? Strange, I thought I did! Well, there's this album, see...oh, forget it, you'd never believe me.

end..finally



# THE N.Y. DOLLS.



## Bad Girl

I knew bad girl who live on my block  
I gave her my key, said don't bother to knock  
I said c'mon you got what I need  
I said c'mon you'll make my heart bleed  
I bet you go bad girl - what you tryin to do  
What is the matter with choo bad girl  
What are you tryin to do.

Cos from early in the morning until late at night  
You're trying to tell me everything is alright  
Then you're gonna ask me am I gonna take you home  
I said don't you worry there's no place I gotta go  
With my bad girl.

I'm walking to the corner to order cafe  
Thats when I see her walkin my way  
She's all dolled up in a waitresses skirt  
I said c'mon don't you make my heart hurt:

Mind here's 20 dollar bills and you can keep the change  
All you gotta do is get on back in my range  
If you're gonna ask me if I'm gonna take it slow  
I suppose you're worried there's no place I gotta go.

I'm beggin please little lover stop this carryin on  
I gotta get some lovin 'fore the planet is gone  
One nuclear bomb is gonna blow it all away  
Don't you worry we'll get some love in today.

Say bad girl I know why you're bad  
But don't you know it just makes me glad  
When ev'rybody's gonna put you down  
Lookin for your last friend when I'll be around.

Subway Train  
I can't ever understand  
Why my life has been cursed, poisoned, condemned  
When I've been tryin every night to hold you near me  
But I'm tellin you it ain't easy  
Ever since I been ridin right on a subway train  
You can hear the whistle blowin  
You might think I'm insane.  
And now your friends they're fillin up my car  
But you're so busy readin 'Susie Says' you can't look now  
Cos you had us pushin up noses  
Just tryin to get your lovers on a subway train  
You can hear the captain shoutin  
And you didn't see your daddy  
We were all ridin right on a subway train  
He thinks I'm going insane.  
You stop and you stare as I leave your face  
With no regards - not even a trace  
You can get on back to daddy  
That's all it's ever gonna be  
He's got the poison right in me;  
Don't you stick it in me;  
Dinah won't you blow your horn.  
Dinah won't you stick it in the kitchen with Dinah  
I said someone's in the kitchen with Dinah  
I just know....



### Looking For A Kiss

When I say I'm in love  
You best believe I'm in love  
L-U-V

I always saw you just before the dawn  
When all the other kids are just dragging along  
I couldn't believe the way it seemed to be / *remembering the things you used to say to me*  
~~Remember at the time when you just said to me~~  
Oh that you know I can't be wasting time 'cos  
I got to have my fun, I gotta get some fun  
I got to keep on moving, can't stop till it's all done  
Ain't never done:

Well listen when I tell you got no time for fits  
'cos I just got to make it can't afford to miss  
And there's one reason I'm telling you this  
I just bad an' I'm looking for a kiss.

Well won't you tell me why those kids are moving so slow  
Is it that they just don't have a place to go  
When the day starts breaking the sun is gonna shine  
It's hard to sleep ~~all~~ I been trying  
And the old ladies they were on their way to church  
You going to church - I bet you will, I be a lonely ~~one~~  
A looking, got to go to a search - I keep on searching:

Well listen when I tell you got no time for fits  
'cos I just got to make it can't afford to miss  
If there's one reason I'm telling you this  
I feel bad bad bad, I'm looking for a kiss.

Well I'm a looking for a real hot kiss  
C'mon kiss me.

You think it's bad but you know it's true  
So won't you just let me here  
When I'm looking for a kiss.

When ev'ryones going to your house there's sure to be a room  
Most of them are beautiful but so obsessed with ~~side~~ *just to sleep up in your room* gloom  
I ain't gonna be here when they all get home  
You're always looking at me they won't leave me alone  
I didn't come here looking for no sex - ah ah-ah no  
I been hounding the streets all night no way baby  
Just a looking for a kiss  
I need a fix an' a kiss - I heed a fix an' a kiss  
I need a fix an' a kiss - I been looking for a kiss  
I didn't come here looking for no sex - ah-ah no  
I been all round booty all night long baby  
Just a-looking for a kiss.

### Personality Crisis

Wow ooo yea-yea-yea  
No-no-no-no no-no no-no-no  
Well we can't take her this way *speech*  
And her friends all want another *spray*  
Hoping for a better day to hear what you's got to say  
Talk about that personality crisis - golly wow it was hot  
Well now frustration heartache is what you got  
Now tell me something 'bout the personality no-no-no  
Well now you're tryna be some, now you gotta do some  
Wanna be someone who tell well wells  
But you thinking 'bout the times you did - they took ev'ry ounce  
Well it's sure got to be a shame when you start to scream an shout  
You got to contradict all the stars, you butterfly about  
You was butterfly 'bout the personality crisis  
Golly wow it was hot - you know it's hot  
You know it's frustration heartache what you got  
I said I'm talking 'bout personality yea-yea-yea  
And you're a prima ballerina on a spring afternoon  
Chance on into the wolfman howling at the moon ah-ooo  
'bout a personality crisis - golly wow it was hot, y'know it's hot  
Y'know it's frustration heartache what you got  
Talking 'bout, know I'm talking about personality ow-ow-ow  
Now with all the *boss* and fate that mother nature says  
Your mirror's getting jammed up with all your friends  
That's personality - ev'ry scene is starting to blend  
Got so much personality flashing on a friend of a friend  
Of a friend of a friend  
Personality - wondering how celebrities ever mend  
Looking fine on television  
Personality crisis - you golly wow it was hot - it's always hot  
Personality - when your mouth starts to blend  
Y'know the frustration heartache is all you've got ow don't you worry  
Personality crisis - please don't cry  
It's just a personality crisis - please don't stop  
Because you want the personality  
Dump your personality

## ROCK SCENE GOES TO A PERFORMANCE

Wouldn't you know that the New York Dolls would perform at Gotham's very latest "in" spot for the "in crowd" - the Club 82? Well - we were there and it was some night. Full of surprises, the Dolls looked just as outrageous as their audience did!! (All photos by Bob Gruen).



The Dolls: David Johansen, Arthur Kane, Jerry Nolan, Johnny Thunder and Cyril Sylvain - get ready to go onstage.



David Johansen enjoys a beer backstage with his good friend Cyndia Foxe. Cyndia, looking very sedate, eyes David's very familiar looking dress.



Just some of the boys at the 82.



Double date? The hutch members of supporting group Miami cuddle up to David and Jerry Dahl. Don't worry boys, when you're shorter than the gal it just looks like you're rich!



Arthur and friends backstage.

COMPILED BY  
NIKKI SUDDEN.



New York Dolls





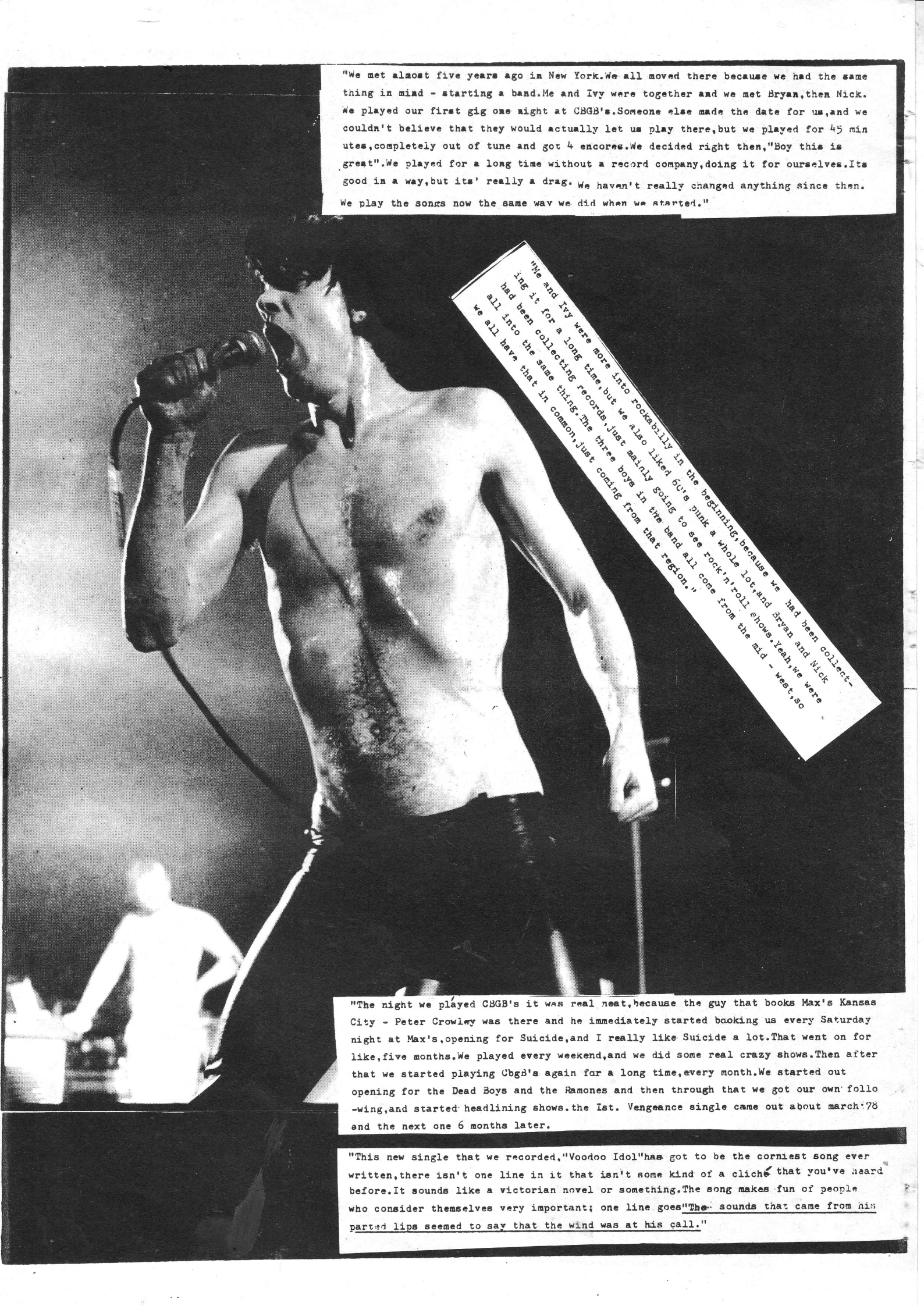
# THE CRAMPS



PHOTOGRAPH BY JILL FURMANOVSKY

The Cramps are one of the few recent groups who are still worthy of the coveted "Rock 'n' Roll" tag. The release of their singles and album have proved that there is still hope for us in these days of arty and thoroughly depressing groups (mentioning no names). The Cramps successfully plumb the depths of 50's and 60's memorabilia and come out on top. They are among the handful of groups who still remain true to the old fraternity - The (ever great) Flamin' Groovies, Barracudas, and Ramones. There are also these who never made it, but deserve a mention - The Saints, Dogs, Radio Bird - man, Viletones etc. The Cramps end up sounding like a cross between Vince Taylor and the Haunted and their gigs are always eventful. This interview was done with Lux Interior just prior to Brian Gregory's departure from the band (with 2,000 dollars worth of equipment). The "Voodoo Idol" single has not to date been released, although "Drug Train" (an album outtake) has, so if you see this, Lux, we're still waiting for it. Lux sits opposite me in his characteristic gravediggers outfit - a greatcoat offset with Jim McGuinn shades. He speaks in a strong American drawl and leans over the tape machine with an irrepressible grin on his face....





"We met almost five years ago in New York. We all moved there because we had the same thing in mind - starting a band. Me and Ivy were together and we met Bryan, then Nick. We played our first gig one night at CBGB's. Someone else made the date for us, and we couldn't believe that they would actually let us play there, but we played for 45 minutes, completely out of tune and got 4 encores. We decided right then, "Boy this is great". We played for a long time without a record company, doing it for ourselves. It's good in a way, but it's really a drag. We haven't really changed anything since then. We play the songs now the same way we did when we started."

"Me and Ivy were more into rockabilly in the beginning, because we had been collecting it for a long time, but we also liked 60's punk a whole lot, and Bryan and Nick had been collecting records, just mainly going to see rock'n'roll shows. Yeah, we were all into the same thing. The three boys in the band all come from the mid - west, so we all have that in common, just coming from that region."

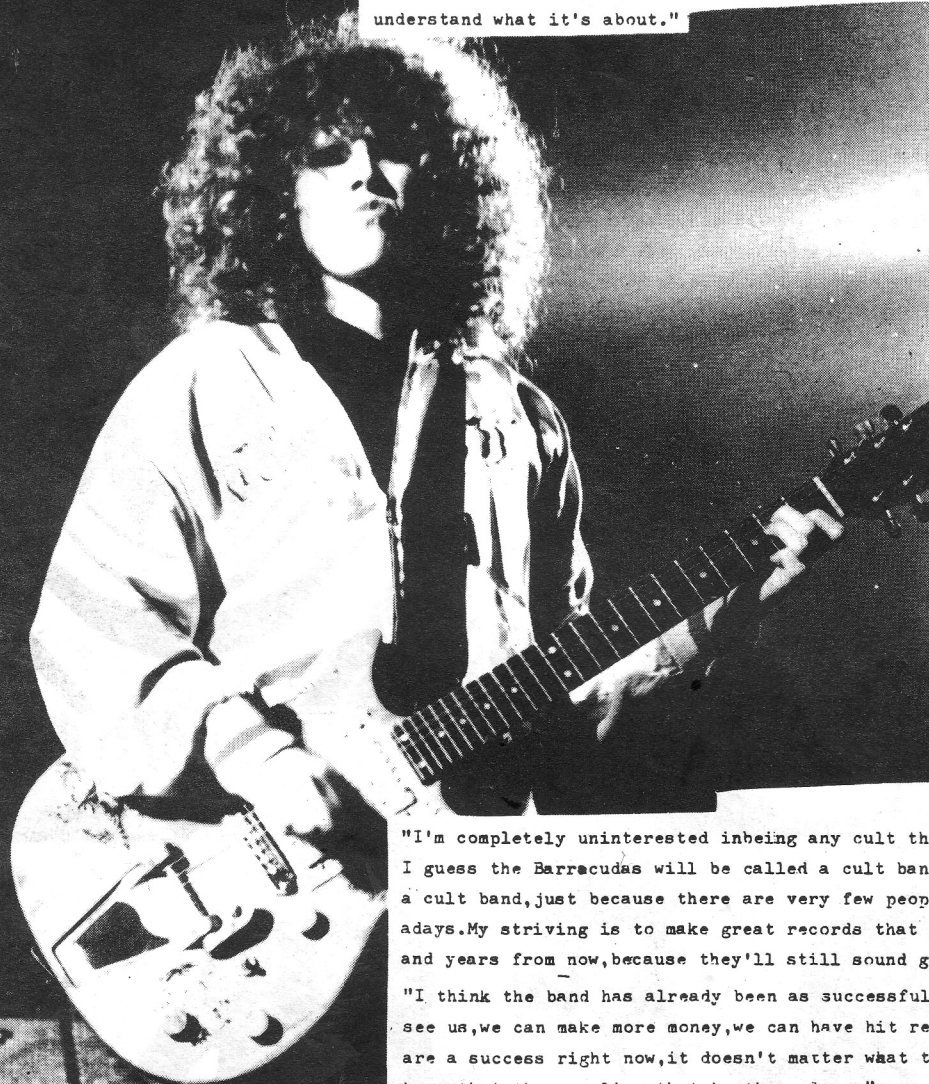
"The night we played CBGB's it was real neat, because the guy that books Max's Kansas City - Peter Crowley was there and he immediately started booking us every Saturday night at Max's, opening for Suicide, and I really like Suicide a lot. That went on for like, five months. We played every weekend, and we did some real crazy shows. Then after that we started playing Cbgb's again for a long time, every month. We started out opening for the Dead Boys and the Ramones and then through that we got our own following, and started headlining shows. The 1st. Vengeance single came out about March '78 and the next one 6 months later."

"This new single that we recorded, "Voodoo Idol" has got to be the corniest song ever written, there isn't one line in it that isn't some kind of a cliché that you've heard before. It sounds like a Victorian novel or something. The song makes fun of people who consider themselves very important; one line goes "The sounds that came from his parted lips seemed to say that the wind was at his call."



I hope this single comes out, because it'd be hilarious if it made it real big. It's like "Honey" by Bobby Goldsboro. It's the sort of song that you hear and go "No, I can't really be hearing those lyrics, those are the worst words I've ever heard."

"Listening to this demo of the Barracudas, I can tell they have the same feeling that we do - a reverence for the past. We shouldn't throw out everything from the past, because the future don't look that rosy. We were going to do "Barracuda" by the Standells once. But I wouldn't play a cover song unless I feel I could have written the same words anyhow. Songs like "Teenage Werewolf" and "Human Fly" are songs that anyone could walk down the street singing, you don't have to have read a great french novel to understand what it's about."



"I'm completely uninterested in being any cult thing, but nevertheless, the Cramps, and I guess the Barracudas will be called a cult band. I guess in this day and age we are a cult band, just because there are very few people with rock'n'roll instincts nowadays. My striving is to make great records that people will want to listen to years and years from now, because they'll still sound great then."

"I think the band has already been as successful as it can be. More people can come to see us, we can make more money, we can have hit records maybe, so what! The Barracudas are a success right now, it doesn't matter what they do, they're a success and you can hear that they realise that by themselves."

"I've seen Elvis with your mother on the Drug Train,  
Sherlock Holmes looks for clues and something to do on the Drug Train,  
Sigmund Freud is slippin' and slidin' with all of your friends,  
(DRUG TRAIN) on the Drug Train."

"Drug Train's about everybody who uses drugs, and everybody who knows it. Drugs are such a taboo, but everybody uses them, all the great minds have been junkies, you know. It's a light look at drugs rather than a heavy "cocaine in my brain" thing."

"I think "T.V.set" was the first song I ever wrote lyrics to. I remember that I liked the title of the Stooges' "T.V. Eye". I think I was pondering on that when I started to write the song. I was really into the Stooges and Godz a lot when I started writing songs. Within the band we always try not to do the same thing twice, and people outside the band are always trying to pigeonhole us. I like an audience that doesn't have a clue in the world what's coming. It could be some little pop band. I like watching the horror on their faces. "A good or bad reaction rather than an indifferent reaction, eh Lux? "Yeah, I feel like pushin' their faces in when they say "Yeah, they're okay". Interesting is one word, I just push people when they say it. - "I saw you last night, you were interesting". I just say "Fuck You" to people like that. Butterflies are interesting, I'm not. Interesting is an insulting word!

"We played one gig with the Police to 10,000 people in Italy, and there was tear gas blowing everywhere, we had to keep moving our dressing room because of the gas. The people were so crazy there that our roadies just flipped out and forgot to put mikes on our amplifiers. All we have is two twin reverbs and that's all the guitar sound



that the 10,000 people could hear for a 40 minute set. All they could hear was my voice and the drums at low volume. It was great, they loved it. I was horrified when I came offstage and somebody said "All they could hear was you lux". I felt as if I'd just been standing in Times Square or something."

You seem totally different onstage than now, why's that, Lux? "The only thing I have to say is that I am that thing onstage. When I step offstage I still believe in it. We've had a lot of wild times offstage, but there's no point in me putting on some act, you know, I could walk in here now and break a chair if you like, but there's no point."

"When I die, don't bury me at all

Just nail my bones up on the wall

Beneath the bones let these words be seen:

These are the bloody gears of a rockin' machine. —

(ROCKIN' BONES X)

"If you think about it, that was written in the 50's in America, that's real intense. The point is that the guy who wrote those lyrics really believed that it was going to be a big hit in the top 10, that it was going to be on Bandstand, Dick Clarke was going to play it and everything else. I don't like to think about it too much - Black Magic and the Occult is just something I've been through in my life a long time ago and I saw it just as a learning process, it's nothing I'm involved with now. Voodoo is a real neat word, I think, because it's still going on in Memphis. There are still people playing stratocasters and practicing voodoo rites and just basically doing the same thing as we do in little shacks, that's still happening. And they don't even know that the world's changed outside that much, they're not concerned with it."

"We've had five managers who have all quit because we're so unmanageable!"

"Above all, I do want to say that I really dig the Barracudas, and I don't really like a lot of bands nowadays."

INTERVIEW BY MARTS.





" ONE HIT WONDERS , ALL TIME LOSERS OF OUR TIME."

# THE TRASHMEN

Never was there a name that suited a group more. They were unashamedly trash, on the cover of their album, they are posing with silly grins on their faces, in front of a garbage truck, one of them emptying a dustbin in the back. Now there's symbolism for you!

The Trashmen were from Minneapolis, their only hit was "Surfin' Bird", a classic piece of garbage, since covered by the Ramones and the Cramps.

On the liner notes of their one and only album, they are described as : "One of the most exciting new groups to hit the modern music recording scene, The Trashmen come on like a combination of gangbusters, a guided missile and a runaway train! What the fuck is that meant to mean?

Their album is a pretty rushed affair. They were a dance band, playing the usual high schools who had a fluke hit. So they had to do the album to capitalize on the success of "Surfin' Bird". The best track on the album apart from this is "King of the surf". Never will you find so many surfin' terms crammed into one song. Not being able to surf in Minneapolis for obvious reasons didn't seem to bother them. They must have picked up a surfing instruction book and threw all the surfin' slang they could find in. The result is just great, it might not make much sense, but it works. Another great song is "Tube City", its' about a guy who meets a surfer girl, but doesn't understand a word she says : anyway, its' a good excuse for an abc of surfin' terms! The album also includes some instrumentals with some really good guitar à la Dick Dale.

They had a great sound, a bit weak on the vocal side, sadly they lacked a real song writing ability. But they were clever guys, so they didn't try too long, and returned to their studies,

## THE TRASHMEN WERE :

DAL WINSLOW RHYTHM GTR.  
BOB REED BASS GTR.  
STEVE WALKER DRUMS.  
TONY ANDREASON LEAD GTR.

THE TRASHMEN : SURFIN' BIRD -  
GARRETT RECORDS LP. GA 200 (1964).

### SINGLES:

SURFIN' BIRD / KING OF THE SURF GARRETT 4002 (1963).  
BIRD DANCE BEAT / A-BONE GARRETT 4003 (1964).  
BAD NEWS / ON THE MOVE " 4005  
PEPPERMINT MAN / NEW GENERATION " 4010

NEXT ISH : THE FLAMIN' GROOVIES (IF OL' PF. WILLS HURRIES UP!).

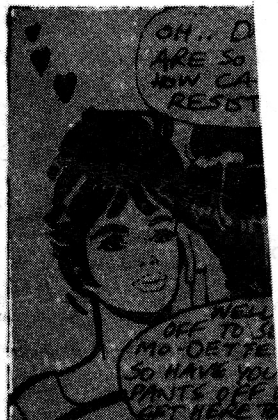


# THE STORY SO FAR..

Featuring the MO-DETTES

## THE STORY SO FAR...

DAVID HAS S MO-DETTES HAS CHANGED HIS FIANCE, S OFF, HE HAS E MALE GROUPIE, FATHERS' WAR HE IS NOW FOLLO FABULOUS FOUR ENGLAND, BUT.



## MO-DETTES 'THE STORY SO FAR'



So here it is the first Mo-Dettes L.P. and I can assure you that you will not be disappointed. From the cover onwards we can see how the Mo-Dettes really are and that is colourful, happy and above all fun, and in these days of gloom, doom, and so called art rock the Mo-Dettes have added a bright note for the 1980's to end on.

'The Story So Far' kicks off the highly danceable Fandango one of my live faves, and from then on we have a collection of the Mo-Dettes greatest hits held together by Junes strong rhythmic drumming, on such great songs as the single Dark Park Creeping, and satisfy the latter showing just how much Ramona's voice has improved which is shown even more clearly with the harmonic ending. And then it's onto Kray Twins with Janes voice blending with her menacing sleazy bass line and Kates light original guitar style, all this combines to form just one of many highlights of 'The Story So Far'. Another of these highlights comes in the form of a version of the first single 'White Mice' aptly titled White Mouse Disco, which start off with an extended drum solo followed by a fast and furious bass line which is not unlike the start of a certain Spizz single?? again on this track the much improved harmonies are apparant and help enhance the Mo-Dette sound. Side 2 opens with one of the newer songs the 'Moddy Bed Time Stories which shows how Ramona's pronunciation is becoming clearer! Then it's onto another old fave Masochistic Opposition and then it's onto Foolish Girls which is improved with the inclusion of a xylophone. Norman (He's no Reble follows which proves to be one of my favorite tracks off the L.P. and shows just how much the group have improved over the last few months. The L.P. then draws to a close with another couple of new tracks.

So to round it off I'd just like to say this is one of the best L.P.'s released this year and hopefully the Mo-Dettes will continue to improve at this rate. So bye, bye it's off to the Marquee to see guess who.

By Tim

emix

SPIZZ



# "NEVER WANNA BE AN ADULT."

I can just remember hearing the first Generation X Peel session and recall being stunned by it. The thing that always impressed me about them was the strong melodies combined with the hi-energy speed rush that was typical to the new wave then. Gen X were always the odd ones out in the London punk scene because they were a straight pop band, when this was an unfashionable thing to be.

So, when I had the chance, I went to see them and became a great fan. While Gen X were still playing places like the Marquee and such places, only mere months after their inception, record company executives were chasing after their signatures and waving substantial contracts in front of them. The official release of "Your Generation" came out eventually (though a bootleg of it put out by their management with "Listen" on the flipside came out a month previously), and got into the lower reaches of the charts. By this time, John Lowe had been dropped from the band, and Mark Laff came in to take over drum duties. "Youth" was the next single, but was disappointing because, even though it was a great song, Phil Wainman produced it just like all his old sweet productions and it ended up a bit lame.

But even if the last single was a letdown, the LP. showed us what Gen X were made of. Every track was excellent with great tunes and anthemic shout-along choruses. "Youth" contains some of the greatest teen-angst lyrics ever written and layers of screaming guitar courtesy of Derwood. Again, "Promises" was a great poppy sing-along no. with 5 minutes of thumping bass and junior Keith Moon drumming.

The next LP. had the way paved for it by the next two singles and "Valley of the Dolls" was everything it promised to be. It was a radical departure and had the LP.s answers to "Kiss me quickly" in "English Dream" and "Paradise". Phil Hunter, at the controls, produced it with a more than ample result, and the album turned out to be the "Top Gun" of Generation X.

Unfortunately, after this, they seemed to take a nosedive and disappear from the face of the earth, while tales of the growing rift between Idol/James axis and Bob Andrews plus Mark Laff spread like wildfire. They did go to Japan to satisfy their nip fans and then broke up.

Now, after a break of eighteen months, Gen X are returning with one Chelsea boy (LOVELY !!) James Stevenson and two Chimes filling in for the guitar / drums vacancies. The new single "Dance with Myself" is typical Gen X fare and marks the comeback of the late seventies' greatest pop band. Idol and James have always been a great songwriting partnership, and the new stuff is no exception. In the latest demos, there are great versions of Gary Glitters' "Rock On" (originally recorded for the John Peel show) and "Save my Life", the old stage fave.

Let's hope Gen X get it together this time - Listen to the ones who will change your world.

MARTS ☠



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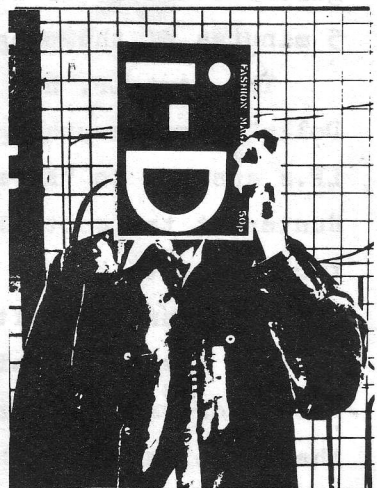
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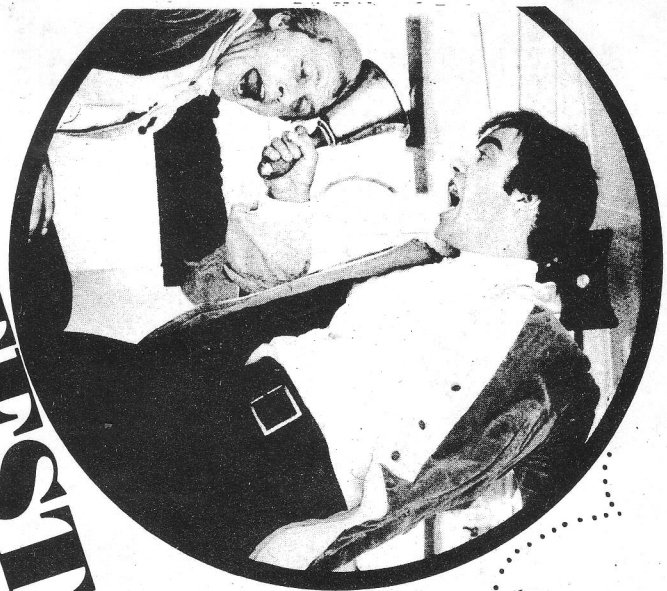
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# LATEST LAFS

By ANN MOSES

Hollywood's not the same when the Raiders aren't here, but as soon as they hit town things look up. Just before press time, Paul and the gang returned from a wild way out tour and I had to run over and hear all about it.

When I arrived they were all sitting watching their favorite TV show. Guess what it was... "Where The Action Is" of course! As they watched, Phil called out, "Wait! I'm getting ready to laugh..." After his face came on the screen he laughed for several minutes uncontrollably. I couldn't believe it! He's just the greatest... Then he turned and started telling me about the tour.

When we were in Santo Domingo, we all bought cameras. So one night at a concert we were all on stage and a couple of us had our cameras. The minute they opened the curtains we began taking pictures. The girls were all screaming and jumping around and we're standing there taking pictures. It was a riot!

While they were in Santo Domingo, Paul said Drake and Phil had the Army sergeants convinced that they were secret agents. Paul chuckled, "They had them believing they were undercover agents for some espionage work—that the Raiders were just a cover up. They would walk around talking into their watches. The sergeants really believed they were spies! It was like a scene from 'UNCLE'."

And how do the boys relax on tour? Mark hid his face behind his hands as Drake shouted, "Mark usually goes in the corner and practices his trumpet. Oh, yeah! He wants to be a trumpet player. He thinks he's Herbie Alpert blowing on that thing and driving everybody nuts!"

Twice during the last week of the tour, one of the Raiders got an electric shock. First Mark was knocked unconscious in front of a full house by touching the live mike. And the same thing happened one night later to Drake.

While he was back East, Paul got a call from his wife telling him that their adoption had come through and he was the father of a baby boy! He and his wife already have a baby girl. So when he heard the good news, Paul flew home to name the baby. He said, "I wasn't gonna hang anybody with a name like Paul Reverse, so we called him Darren James." Paul beamed, "You know, he's just about the cutest little guy I've ever seen!"

Smitty had his moments of madness, too! Mark tells this story: "Smitty was in this airport lobby and this college kid with these funny little shades was there. Smitty walked up to him and shoved a note in the guy's newspaper saying something like 'This formula must reach the Pentagon by noon Monday,' and then walked away."

"So he didn't see this guy for a long time, and he's making a phone call several days later and this guy runs up to him all nervous and shoves a note under the phone booth door saying, 'I lost the formula... act nonchalant!' I don't think Smitty ever told the guy. Perhaps it's better that he didn't. He just might not understand." Well, that's the latest laffs with the Raiders. They just keep laughing all the way to their bank. I lov' em!



# With the RAIDERS

